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THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled Drama Strategies: Comparison of Reported Use 1980, 1985 submitted by William S.J. Chinn in partial fulfilment of the requirements for the degree of Master of Education.

Date April 16, 1985

For

JONATHAN

GARRICK

DUNCAN

and children like them

whose EXPERIENCES in the classroom

are so important

for us all

ABSTRACT

The purpose of this study was to investigate the extent of use of selected drama strategies in Senior High School English classrooms of Edmonton Public Schools, and the range of influences that determine this application. Sixty four teachers responded to a questionnaire distributed in 1980 to those High School teachers whose English assignment was 0.5 or greater (N=102). Interviews conducted in 1985 with a selected sample (N=12) of these respondents explored the extent of change in their reported application of the strategies, the variables that influence their decisions, and their perception of strategy use among colleagues.

The 1980 results were enumerated and ranked according to reported use. Background information on respondents was analysed. A group of 24 consistent users was identified for comparison to the general sample. No clearly defined profile emerged. The tendency for those teachers reporting the greatest degree of use to have pursued their studies extensively in both Arts and Education faculties was noted. Experiences with drama in either Fine Arts or Education appeared to be of no influence.

Information from the 1985 interview process indicated a discernable trend towards greater application of those strategies questioned. The positive influence of curriculum change, professional development, in-service and application by colleagues was noted. A negative influence on Grade XII course procedures

associated with the reintroduction of Departmental Examinations was reported.

The attention of this study to the relationships among theory, practice and mandate represents an attempt to discern extent of implementation of processes inherent in the Senior High School Language Arts Curriculum Guide.

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Chapter I

THE PROBLEM

The Dartmouth Conference of 1966 has become the touchstone for research in English education, that international gathering having elucidated many key issues within the discipline. Perhaps the most striking and contentious issue to arise was that of two dominant and conflicting philosophies of English curriculum and instruction. The British view proposed response and experience-centred cirricula, while the North American approach favoured structure, content and accumulation of knowledge (Corcoran, 1978). Over the ensuing years the national lines of demarcation have blurred; however, the two philosophies persist and the debate continues. As Oster (1979) notes, "the ghost of Dartmouth still hovers over English education" (p.25).

A similar philosophical schism exists in the field of Drama education. In Britain a Drama education philosophy has evolved based on the pioneer work of Peter Slade, which is process and experience oriented. In contrast, a traditional North American Theatre Arts philosophy centres on theatre history, acting technique, technical expertise and theatre production.

The designations, British and North American, have come to signify countries of origin rather than locations of educational philosophy and practice. Experience-centred philosophies for both English and Drama education have achieved wide advocacy throughout Canada and the United States. James Moffett of Harvard University,

a leading English educator, has authored instruction texts and materials for student-centred Language Arts curricula and prescribes the use of Drama teaching strategies in the English classroom. Moffett (1967) maintains that "a dramatic pedagogy is superior to an expository one" (p. 53). The publication of Development Through Drama (Way, 1967) serves as a signpost in Drama education; its release and concurrent influx of British university and theatre personnel to North America signalled a turning point in Drama education philosophy. Currently in Alberta, the Curriculum Guide for Drama (1970), the Elementary Drama Curriculum Guide (1985), university curriculum and instruction courses, the majority of children's theatre company productions and most teaching practice in secondary schools is based in the British orientation.

On both sides of the Atlantic the experience-centred philosophy has been incorporated into the move towards integration (Duke, 1973; Kelly, 1975; Wagner, 1976; Evans, 1982; Spaventa et al, 1984) and Drama teaching strategies have become tools for integration both across and within subject disciplines. Dorothy Heathcote of the University of Newcastle-Upon-Tyne employs "drama as a learning medium" (Wagner, 1976) to integrate many diverse subject area elements. Here in Alberta, the Elementary Language Arts Curriculum Guide (1978) and recommended print materials suggest many Drama activites to be used in the integration of the "five strands" (reading, writing, listening, speaking and viewing) within Language Arts programs. However, implementation of these strategies in integration proved problematic locally.

Language Arts Services of Edmonton Public Schools discerned that elementary teachers did not feel prepared to employ the suggested Drama techniques. Therefore, a Drama specialist was designated as a 0.5 fte Elementary Language Arts consultant with instructions to conduct class room visitation, prepare demonstration lessons, workshops and inservice sessions, and compile supplementary curriculum material. In addition, the Drama in Curriculum Troupe, Edmonton Public Schools (1979-1983), toured extensively in the Elementary system presenting total participation dramas with classes, providing in-service education for teachers, and demonstrating an integrated process across curriculum areas.

Integration of strands is also a key concept in the Junior High School Language Arts Curriculum Guide (1978) and the Senior High School Language Arts Curriculum Guide (1982):

> Through active involvement of students in the communication process, the program attempts to integrate all of these aspects of language arts in a functional approach to learning and teaching. (p.2)

The "Philosophy of the Language Arts Program, Grades 1 - 12" statement from Alberta Education further recognizes the role of active involvement and experience-based activities in language learning:

> Experience and language are closely interwoven in all learning situations. On the other hand, experiences expand students' language by providing them with new meanings and by modifying and enlarging previously acquired ones. On the other hand, as students gain in their ability to understand and use language, they can enter into, comprehend and react to a variety of experiences.

* Students must be given the opportunities to enlarge their experiences, including direct experiences and those obtained vicariously through listening, reading and viewing.

* Students must be given help in finding and using language to clarify and organize their thinking and feeling about their experiences.

* As students develop concepts and understandings there should be a continuous building from concrete experiences and discovery towards more abstract study and learning.

Language expansion occurs primarily through active involvement in language situations.

* School experiences must maintain the link between the learner and what is to be learned through activities which encourage student participation.

* Students should be given opportunities to participate in experiences which require use of language in increasingly differentiated contexts. (p. 4)

Literature is an integral part of language learning.

* Students should have many opportunities to experience and respond to literature at all stages of their development. (p. 5)

Suggestions for the incorporation of drama activities in classroom practice are also included.

Applicability of these strategies at the Secondary level is an issue that requires more than theoretical argument. Drama certainly offers opportunity to enlarge experience - safely, personally, uniquely for all participants, and in a structured manner. It is the medium for language use, and pressures by its immediacy for clarification and organization of thoughts and

feelings. Drama strategies address both "concrete experiences and discovery" and "abstract study and learning", thus encompassing the extremes and the means in the development of "concepts and understandings". Just as younger children use play and dramatic play to express their experience and response to literature, older students can apply more sophisticated forms of dramatic expression to explore and express their relationships to literature (see Appendix A). However, drama, and hence, drama strategies continue to be equated with theatre and acting. The notion that drama process can be highly structured contradicts the legacy of self indulgence associated with the "creativity" and permissiveness of the sixties.

Suggestions for incorporation of drama activities, be they implicit in the curriculum document or presented as strategy in identified resource material, rarely address the "how" or "why", only the "who": teacher should ask students to dramatize or role play. This direction is of little use to teachers not informed or experienced in this approach. If one needs the strategy suggested in obvious situations, one probably also needs a detailed activity format in order to proceed. A clear understanding of the rationale, methodology and outcome is essential prior to serious implementation of a strategy.

Introduction and on-going implementation of a new English curriculum in Division IV pose many questions for educational researchers with regard to the current philosophical orientation and practice of teachers in the field, authorization of approporiate resource materials, in-service and teacher training.

Statement of the Problem

Since a philosophy is prevalent, in branches of both English and Drama education literature, that the use of drama teaching strategies is effective practice in the English classroom, this study undertakes to determine the extent to which this philosophy is reflected in actual classroom practice at Division IV in Edmonton Public Schools. Gathering data in 1980 and in 1985 provides a comparison of reported strategy use, and an insight into influences that support change.

Questions arising from the problem:

1. What variables affect decisions to employ drama teaching strategies? Are age, sex, experience, training, school and/or department policy, work load and assignment significant?
2. Do teachers generally lack the expertise necessary to effectively use drama techniques?
3. Is emphasis in teacher education on product rather than on practice, and if so, does this cause the organization and structuring of process oriented activities to be problematic for many English teachers?
4. Is there a difference in reported use of strategies in 1985 as compared to that in 1980?
5. What influences effect a change in reported application of drama strategies considered?

Significance of the Study

Recently, the teaching of English has been subjected to close public scrutiny on all levels resulting in low teacher morale, poor student attitude and serious parental concern. By introducing alternate teaching strategies employing active student engagement and focusing on English programs and instruction, these issues may be addressed.

This study recognizes the teacher as an authority on strategies effective in the English classroom. The research instrument presents a wide range of possible activities, and data analysis in the context of reported application.

Use of the survey instruments provides an overview of classroom practice within Edmonton Public Schools which has implications for curriculum implementation, in-service efficacy, curriculum development and university teacher training programs.

The study attempts to identify influences on teaching practice:

(a) specific techniques in relation to specific English teaching concerns.

(b) drama teaching strategies as viable alternatives.

(c) impact of mandated change relative to theoretical support.

No clearly defined picture of the teaching practices in Division IV English classrooms of Edmonton Public Schools exists.

The compilation of strategies identified by teachers as effective for use in English classrooms will provide useful resource material to the school district.

Limitations

When considering the results of this study, the following limitations should be observed:

1. Teacher response to survey instruments pose limitations to the depth and significance of interpretation.
2. The survey will serve as an identification instrument, providing only a broad overview of teaching practice. This study does not debate value of approach or effectiveness of strategy. It notes only application and proportion of reported use. The latter documentation will imply much about the perceived value and effectiveness, but that is all.
3. The study of influence is dependent upon the cooperation in interviews of personnel previously included in survey data analysis.

Assumptions

When interpreting the results of this study, the following assumptions should be considered:

1. Data provided by teachers surveyed accurately reflects actual classroom use. My request for the 1980 survey data was from "yet another graduate student from the university", while I gathered the 1985 perspective personally as a colleague in a "position of leadership" within the district. Although my status and relationship with respondents has shifted from one negative to another, I assume that data supplied on both occasions is an honest reporting of respective use.
2. Extended implementation of new curricula for Division IV English will continue to encounter in-service needs within the programs. Language Arts Services of Edmonton Public Schools identified a need in the implementation of the 1978 Elementary Language Arts Curriculum for assistance in the use of Drama teaching strategies. A 0.5 fte consultant was employed for several years, working exclusively with Division I and II teachers in the field. Subsequently, a 0.5 fte consultant with a similar background has been assigned to the Secondary Language Arts area.
3. Identification of shared strategies will prove of assistance to both English and Drama disciplines. Although the majority of Drama departments continues to be isolated from those of core curriculum, English/Language Arts teaching concerns and skill

development are central to the Drama curricula and activities of the Drama teacher are relevant to colleagues in English. Cooperative ventures between departments are practical and desirable.

Delimitations

When considering results of this study, the following delimitations should be observed:

1. This study was concerned with the teaching practice of Division IV English/Language Arts teachers in the Edmonton Public School District.
2. The study was administered only to those teachers whose program was 0.5 or more English/Language Arts.
3. Drama teaching strategies were limited to those techniques involving collage, collective creation, gaming, grouping, imaging, improvisation, Readers' Theatre and speech.
4. Drama teaching strategies were considered in relation to the teaching of novels, plays, poetry, short stories, speech and written composition.
5. The 1985 perspective viewed current practice relative to that which was reported by the subject in 1980.

Definition of Terms

To facilitate identification and clarify understanding, the folliwng definitions for strategies and dramatic forms were adopted for use with this study:

1. Character - everything that is unique about an individual.
2. Collage - a collection of interpretive readings, improvisations or scripted scenes, or a combination of these, based upon a central theme.
3. Collective creation - a scenario developed improvisationally by the members of a group.
4. Creative drama - an improvisational, non-exhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experiences.
5. Gaming - the use of games to develop specific skills.
6. Grouping strategies - reasons and methods employed for class reorganization.
7. Imaging - a technique used to stimulate student imagination, visualization and sensory recall through the use of objects, pictures, recordings or verbal descriptions.
8. Improvisation - a spur of the moment invention of action within a framework of givens or stipulations (Moffett, 1968).

9. Readers' Theatre - two or more interpreters present a text, with or without the presence of a narrator. The performers see the action as they read; they project that vision to the audience. Instead of acting out the play in a realistic manner, they suggest character by using voice, facial expressions and gestures (Moffett, 1968).
10. Role - serving a function in a dramatic situation.

11. Theatre - the study of theatre arts and crafts in the performance/production concept of the art (Report: Drama in Education, 1977).

Chapter II

RELATED LITERATURE

The main purpose of this study is to investigate the extent of use of certain drama strategies, their applicability to the varied content of English curriculum and the complex nature of influences that determine practice.

This chapter will provide a review of selected literature related to the purpose. Of three sections, the first deals with studies that focus on application of drama strategies. The second addresses theory and published support that documents this approach as effective practice. In the third, literature to support the analysis of perception of influence is considered.

Application of Strategies

Few people would disagree that the main determinant of curriculum implementation is teacher application of appropriate strategy to an identified content.

The Senior High School Language Arts 1982 Curriculum Guide is central to the literature of this study. Representing the work of such major theorists as Britton (1979), Dixon (1975), Goodman (1980), Moffett (1976), Murray (1980) and Rosenblatt (1978), it presents content as a continuum of skills and concepts over three course levels in two streams, academic and diploma. Resources, selected from recommended lists with minimum requirements for genre and

Canadian Literature specified by course, are the means through which the skills and concepts are developed, not the determined content about which vast amounts of teacher knowledge is dispensed.

Lieberman and Miller (1984), addressing implications for school improvement, observe that:

> In any high school, some teachers see themselves as transmitters of knowledge and others see themselves in social work kinds of roles. The degree to which a faculty adheres to either role definition is important data for school improvements. (p. 53)

The degree to which an individual favours one function over the other determines probable use of the drama strategy.

> What are the most effective ways of teaching specific students? What new skills are necessary to deal with this new generation of adolescents? What are other teachers doing in their classrooms that might be applicable to mine? (p. 54)

Iveson (1982), in the Introduction and Rationale sections of the Curriculum Guide, addresses by implication the need for students to experience and process in their study of language arts. Attention to specific strategies is apparently not a priority, and regarded as a detail of practice over which teacher maintains control.

Investigation of this detail by researchers has failed to achieve priority status as well. Efforts to locate studies of strategy application are largely futile, with the exception of a local investigation that included this subject. Cameron (1982), in the Summary of Results for the Educational Opportunity funding of Edmonton Public School's Drama in Curriculum Project, addresses the relationship between practice perceived by teachers to be effective and that which they will implement as practice. When consideration

of perceived risk is applied to this data, the results are compatible with prediction. This particular sample, teachers from Divisions I and II of Edmonton Public Schools, responded following their experiences with drama strategies modelled by teacher/actors. Good intentions by many of these teachers have not revolutionized standard practice but, with support, their effects gain significance personally if not publicly.

Programs have been scrutinized, and attention has been given to the student experience. Duke (1974) theorizes on creative dramatics and English teaching and, locally, Soliman (1972) deals with implications of creative drama and English literature in a University of Alberta M.Ed. thesis. Neither moves beyond a stage of advocation. Searle (1975) prepared "A Study of the Classroom Language Activity of Five Selected High School Students" that fails to elucidate much of the strategy implicit in the expressive activity of the respondent. Research focussing on the teacher is rare, and narrow in scope. Neither the rationale for making choices in teaching practice, nor the means of developing a diverse repetoire of alternatives in addressed in current literature.

Of literature dealing specifically with behaviours of teachers, Field (1979) identifies stages of development and acquisition for those experiencing change. Although not discrete, the stages involve periods of unfreezing, changing and refreezing. To best accommodate this transaction, an experience approach is advocated for teachers:

> The teacher learns in much the same way as a child learns, through active manipulation and participation in the environment. (p. 94)

Effective Practice

Examination of a number of texts by prominent authors in both English and Drama education reveals an affinity of thought concerning the complementary nature of their subject matter and the applicability of common strategies.

Process Orientation

Process is the preferred orientation. Moffett and Wagner (1975) cite practice and awareness as what students need, rather than formulations about how English has been and is used. O'Toole (1976) appeals for students to be left with a structured understanding of basic processes, rather than factual knowledge, in order to help both memory and the transfer of understanding to related processes.

Oral Language Proficiency

Oral language proficiency is increased through drama activity. Evans (1982) cites application for variety of language registers, situation and purpose. In addition, "it provides a realistic context for talk which seeks to debate, deduce, plan and persuade, and thus for the types of language most rarely found in the classroom" (p. 174). Stewig (1983) has such confidence that he ascribes to teachers his belief in the benefits drama provides. "(They) may find it easier to proselytize for drama if they emphasize the richness it adds to the Language Arts" (p. 110).

Directed Play

Whitehead (1966) describes the fundamental task of the teacher as one of giving direction to the play inherent to the child.

Even at the secondary school stage the distinction between play and work (so obvious to most adults) has little real meaning. Slade (1958) supports play as a child's way of thinking, proving, relaxing, working, remembering, daring, testing, and absorbing. However, the best play occurs with opportunity and encouragement, consciously given to it by an adult mind.

Active Involvement

O'Toole (1976) quotes the following proverb, a statement succinctly presenting the argument:

> I hear, I forget.
> I see, I remember.
> I do, I understand.

Experiencing Literature

Squire (1971) describes literature as human experience - both the experience of the writer and the experience of the reader. Liggett (1970) notes that, when literature classes become confused with intellectualizing, strategies applying Readers' Theatre approaches clarify as well as analyse the material and its purpose. Coger and White (1973) use the techniques as mean to vitalize the study of literature, achieving personal growth in students (p. 10). The necessity for and development of imagination, inherent in this practice, is basic. Kafka (1965) is quoted by Coger and White (1973):

> Books are for sharing, good writing was meant to be listened to, and imagination is for everyone. (p. 8)

Curriculum Dramatics

Evans (1982) expresses a perception of drama essential to understanding of process:

> Drama in Education is not synonymous with the school play, with a self-conscious dressing-up and learning by heart, nor with the academic theatre studies' course. All these are aspects of drama in education, part of its continuum, but drama brings to English more valuable gifts: mime, movement and particularly improvisation. (p. 173)

Much earlier, Moffett (1967) had identified improvisation as a process to be exploited for many discursive purposes. By engaging the affective through skills of participation and empathy (Kelly, 1975), the teacher is able to "confront his pupils with alternative, challenge their thinking, and help them to place ideas and relationships in a new perspective" (O'Neill, 1983, p. 28).

Grouping

Classes that have not had much experience with group work will require the teacher to set up the group, assign rules, define the task, and so forth. As students gain experience, they should be encouraged to assume increasing control and make their own decisions regarding positions within the group. As students become increasingly aware of the value of acquiring specific skills necessary for each function within the group, they will see the necessity in changing roles regularly and monitoring their own progress and group experiences.

The value of group work has been well documented. Goodlad (1983) makes this observation:

> Students work primarly alone in large groups - rarely collaborating on tasks requiring a division of labour, integration of effort, and shared reqards for accomplishment. The effective use of students as allies in the teaching process requires that teachers embrace a new perspective on the teaching process. They must promote a classroom ethos in which students are responsible not only for their own learning but also for that of their classmates. (p.552)

Applicability

Christie, in a colloquim paper presented at the University of Alberta in 1979, discussed the integration of Drama with English/Language Arts. His choice of arguments by Brown (1971), Moffett (1968), Siks (1977), Moffett and Wagner (1976), and Beutler (1976) for the values and appropriateness of the use of Drama in the English/Language Arts programs, and his citing of Siks (1977) as a source of positive evaluation data, concisely present the applicability of Drama teaching strategies to the English/Language Arts classroom. As Haaga (1975) noted, living the same experience twice, but in two different art forms is a most satisfying kind of clarification.

Analysis of Perceived Influence

Gordon (1975) advocates the use of standardized interviews as a means of collecting comparable and classifiable information. A scheduled form specifies questions and their order. An interview guide provides an outline or checklist of topics and subjects that cues areas to be covered and organizes the recording of answers under topical headings. The facilitators inherent to collection of data using this interview format are basic to positive reinforcement. Since preliminary data collection indicated that all teachers apply at least some of the strategies under consideration, recognition and support of these experiences seemed appropriate and accessible through interview.

Summary

Application of drama strategies as process and as effective practice is well documented in the literature, not as statistical research but as theory based in observation and responding to the change noted in learning styles for today's adolescents. Analysis of reported use and investigation of influences that direct teacher efforts pursue new perspectives in educational research.

Chapter III

1980 STATISTICAL STUDY

This chapter will describe the procedure for development and administration of the instrument, report the results of the survey, and discuss interpretation of the data.

Procedure

In January of 1980, the decision to gather information by teacher questionnaire was reached. That information was to be of two kinds: background including age, sex, training and teaching experience; and a ranking on a Likert-like scale for frequency of listed strategy application in respective classrooms. The former was to gain insight into rationale for choice of strategy while the latter was to discern levels of activity and application. Strategies identified were limited to those involving collage, collective creation, imaging, improvisation, Readers' Theatre and speech, and were considered in relation to the teaching of novels, plays, poetry, short stories, speech and written composition. Practices of grouping and a games approach were also to be addressed.

The instrument developed was administered as a pilot to the Ed.C.I. 452 and Ed.C.I. 654 classes (1980), then revised. This revised instrument was submitted for criticism to Sr. Therese Craig, Mrs. Irene Hargreaves (a former Supervisor of Language Arts, Edmonton

Public Schools) and Dr. John Oster, then discussed in Ed.C.I. 596 (1980). Final revisions were made prior to administration of the instrument to all 0.5 or more English Language Arts teachers within Division IV of the Edmonton Public School District.

Each questionnaire (see Appendix B) with an individual covering letter (see Appendix C) was personnally addressed, bundled according to school, and hand delivered to Department Heads (April 1980). All teachers with 0.5 or greater English assignment had been previously identified by District records, and were approached for their cooperation. The majority of completed questionnaires were personnally retrieved two weeks after delivery, Department Heads serving as collection agents. An additional waiting period of four weeks was allowed to accommodate individual mail-in submissions. Of 102 eligible teachers by E.P.S. records, 64 responded; the percentage of number of questionnaires returned compared to the number of questionnaires distributed was 63.7.

Background, personal information was collected as actual numbers (i.e. age, number of years of teaching experience), groups of numbers (e.g. numbers of courses: 1, 2, 3, 4, 5, 6-8, 7-12, more than 12) or by category choice (i.e. sex, training institution, degrees held).

Frequency of application of the drama strategies listed was reported on a five point scale, [1] representing "never" while [5] represented "frequently" or "on a routine basis". "No response" was considered to be a zero, therefore interpreted only as no response and not as never.

Results and Comments

Profile of the Sample (N=64)

The average age of teachers responding was 40.8 years, although the most frequent response was 32 years. Five teachers chose not to divulge this information (see Table 3.1).

Sixty three of the respondents were identified as to sex: 46% male, 54% female (see Table 3.2).

The institution or orientation of training was primarily University of Alberta (77%) with lesser proportions in other categories: Saskatchewan (5%), other Canadian (6%), British (6%), and American (5%). Two teachers did not respond (see Table 3.3).

Sixty three respondents provided information on academic credentials: B.A. (24%), B.Ed. (32%), combined B.A. B.Ed. (21%), Graduate diploma (2%), Masters degree (22%), Doctorate (0%) (see Table 3.4).

Only 73.4% of the those responding reported English Education Curriculum and Instruction courses. Of those, 50% had completed two or three courses, 17% reported more than six, while 6% reported no background instruction of this type (see Table 3.5).

English Arts courses were reported by 79.7% of those responding. Of them, 58% had completed more than six courses, with approximately one third of these reporting more than 12 (see Table 3.6).

Only 37.5% of those responding reported courses in Drama Curriculum and Instruction. Of them, 71% had no experience while the

Table 3.1

Distribution of Respondents (N=64) by Age

	General Sample (N=59)		Consistent Users (N=23)	
Category	Number	Percentage	Number	Percentage
20-29	4	6.8	1	4.4
30-39	27	45.7	13	56.5
40-49	16	27.2	6	26.1
50-59	11	20.3	3	13.0

Table 3.2

Distribution of Respondents (N=64) by Sex

	General Sample (N=63)		Consistent Users (N=24)	
Category	Number	Percentage	Number	Percentage
Male	29	46	10	41.7
Female	34	54	14	58.3

Table 3.3

Distribution of Respondents (N=64) by Training

	General Sample (N=62)		Consistent Users (N=24)	
Category	Number	Percentage	Number	Percentage
University of Alberta	48	77	18	75
Saskatchewan	3	5	2	8.3
Other Canadian	4	6	0	0
British	4	6	2	8.3
American	3	5	2	8.3

Table 3.4

Distribution of Respondents (N=64) by Degree Held

	General Sample (N=63)		Consistent Users (N=24)	
Category	Number	Percentage	Number	Percentage
B.A.	15	24	6	25
B.Ed.	20	32	7	29.1
B.A. B.Ed.	13	21	7	29.1
Graduate Diploma	1	2	0	0
Masters	14	22	4	16.7

Table 3.5

Distribution of Respondents (N=64) by English Education Courses

	General Sample (N=47)		Consistent Users (N=20)	
Category	Number	Percentage	Number	Percentage
0	3	6	1	5
1	7	15	1	5
2	15	32	8	40
3	8	17	4	20
4	5	11	1	5
5	1	2	1	5
6-8	5	11	3	15
9-12	3	6	1	5
> 12	0	0	0	0

Table 3.6

Distribution of Respondents (N=64) by English Arts Courses

	General Sample (N=51)		Consistent Users (N=19)	
Category	Number	Percentage	Number	Percentage
1	5	10	0	
2	3	6	1	5.3
3	3	6	1	5.3
4	3	6	3	15.8
5	7	14	3	15.8
6-8	14	27	6	31.7
9-12	7	14	2	10.5
> 12	9	18	3	15.8

remaining 29% had completed only one course (see Table 3.7).

The Fine Arts Drama courses category was responded to by only 46.9% of the sample. The majority, 57%, had no experience while 13% reported more than six courses, one reporting more than 12 (see Table 3.8).

Teaching experience ranged from 2 years to 33 years, the average being 14.1 and the most frequent response being 13 (see Table 3.9).

Consistent Users (N=24)

Of the 64 respondents, a group of 24 emerge as "consistent users" of a majority of the strategies listed. If a subject reported a [5] response for each item not including the sections of grouping or games (questions 28 through 32), the total score would be 180. For purposes of analysis, a total score exceeding 90 was selected to determine a tally for a consistent user. The profile of this subgroup is useful for comparison.

Age ranges from 29 years to 56 years, with 60% being under 40 years of age (see Table 3.1).

The sex ratio shifts slightly in favour of the female, 58.3% to 41.7% male (see Table 3.2).

Seventy five percent of this subset report training at the University of Alberta. However, 2 of the 3 University of Saskatchewan graduates, 2 of the 4 British trained teachers, and 2 of the 3 American university graduates are represented. The 6% of respondents from the total sample who reported training from other Canadian instituations do not appear in this subset (see Table 3.3).

Table 3.7

Distribution of Respondents (N=64) by Drama Education Courses

	General Sample (N=24)		Consistent Users (N=10)	
Category	Number	Percentage	Number	Percentage
0	17	71	7	70
1	7	29	3	30

Table 3.8

Distribution of Respondents (N=64) by Drama, Fine Arts Courses

	General Sample (N=30)		Consistent Users (N=12)	
Category	Number	Percentage	Number	Percentage
0	17	57	8	66.7
1	6	20	2	16.7
2	2	7	0	0
3	1	3	1	8.3
6-8	3	10	1	8.3
> 12	1	3	0	0

Table 3.9

Distribution of Respondents (N=64) by Teaching Experience

	General Sample (N=59)		Consistent Users (N=22)	
Category	Number	Percentage	Number	Percentage
1-5	6	10	1	4.5
6-10	12	20	6	27.7
11-15	20	35	7	31.5
16-20	12	20	6	27.7
21-25	4	6.5	2	9.1
26-30	4	6.5	0	0
30-35	1	2	0	0

Of the 14 individuals (21.9% of the sample) reporting Masters degrees, 28.6% of them are identified as consistent users. Those teachers with B.A. B.Ed. combined degrees make up a greater proportion of the subset than of the entire sample (see Table 3.4).

Four of the eight individuals who reported more than six English Education Curriculum and Instruction courses are identified as consistent users (see Table 3.5).

Sixty percent of the subjects reported more than six English Arts courses, with percentages reporting four or five courses increasing as well (see Table 3.6).

Only three of the consistent user group reported a Drama Curriculum and Instruction course. However, this does constitute 30% of those in the subset who responded to the question (see Table 3.7).

Drama, Fine Arts courses were reported only by four of the consistent users, extensive experience by one (see Table 3.8).

Teaching experience ranges from 5 years to 27 years, the most frequent responses being 11 and 20 years, the average being 14.2 years. Those long term teachers appearing in the total sample are conspicuous by their absense in the subset (see Table 3.9).

Comparison of Background Information

1. In general terms, teachers who report greater application of drama teaching strategies tend to be middle-aged, 30-39 years of age. Nevertheless, the subsample includes teachers near the extremes in age range (see Table 3.10).
2. The proportion of females responding to the survey

Table 3.10

Comparison of Profile by Age.

Category	Number	Consistent Users	Percentage
20-29	4	1	25.0
30-39	27	13	48.1
40-49	16	6	37.5
50-59	11	3	27.3
No Response	5	1	20.0

who are represented in the consistent user group is greater than that of males (see Table 3.11).

3. Although University of Alberta graduates make up the largest proportion in both the general group and the subset, a reluctance on their part to apply drama strategies to as great an extent as graduates from other institutions is noted (see Table 3.12).
4. Those teachers who reported degrees in both Arts and Education report the most consistent application of drama strategy (see Table 3.13).
5. Education courses in English Curriculum and Instruction appear to have influence over strategy choice. A larger proportion of teachers with more extensive Education backgrounds appears in the subset (see Table 3.14).
6. Similarly, those teachers with extensive English Arts backgrounds appear in the subset, especially those reporting between four and eight courses (see Table 3.15).
7. Drama Curriculum and Instruction courses were not reported by many of the respondents, and appear to have little influence since only three of the set of consistent users reported a single course, and an equal proportion reported no experience (see Table 3.16).

Table 3.11

Comparison of Profile by Sex.

Category	Number	Consistent Users	Percentage
Male	29	10	34.5
Female	34	14	41.2
No Response	1	0	0.0

Table 3.12

Comparison of Profile by Training.

Category	Number	Consistent Users	Percentage
University of Alberta	48	18	37.5
Saskatchewan	3	2	66.7
Other Canadian	4	0	0.0
British	4	2	50.0
American	3	2	66.7
No Response	2	0	0.0

Table 3.13

Comparison of Profile by Degree Held

Category	Number	Consistent Users	Percentage
B.A.	15	6	40.0
B.Ed.	20	7	35.0
B.A. B.Ed.	13	7	53.8
Graduate Diploma	1	0	0.0
Masters	14	4	28.6
No Response	1	0	0.0

Table 3.14

Comparison of Profile by English Education Courses

Category	Number	Consistent Users	Percentage
0	3	1	33.3
1	7	1	14.3
2	15	8	53.3
3	8	4	50.0
4	5	1	20.0
5	1	1	100.0
6-8	5	3	60.0
9-12	3	1	33.3
> 12	0	0	0.0
No Response	17	4	23.5

Table 3.15

Comparison of Profile by English Arts Courses

Category	Number	Consistent Users	Percentage
1	5	0	0.0
2	3	1	33.3
3	3	1	33.3
4	3	3	100.0
5	7	3	42.9
6-8	14	6	42.9
9-12	7	2	28.6
> 12	9	3	33.3
No Response	13	5	38.5

Table 3.16

Comparison of Profile by Drama Education Courses

Category	Number	Consistent Users	Percentage
0	17	7	41.2
1	7	3	42.9
No Response	40	14	35.0

8. The Drama, Fine Arts background appears as even less influential since respondents with the most extensive experience are not all represented in the subset, and almost half of those teachers reporting no experience are consistent users (see Table 3.17).
9. Teaching experience reported by the subgroup is more concentrated between 6 years and 20 years. However, the least experienced teachers as well as the most experienced seen reluctant to use drama strategies (see Table 3.18).

Strategies

Although reported levels of strategy use were disappointingly low, the distribution by mean score (i.e. average reported rating) of the various types of activity is of interest (Note. [1] = Never, [5] = Frequently).

Strategies receiving a mean score rating in the range of [1]-[2] (see Table 3.19) are perceived to be "high risk" activities. High risk involves lack of process knowledge; loss of control, transactional and disciplinary; and vulnerability to skepticism. Another feature of this list of rarely applied strategies is that a relatively high level of student engagement with the literature concerned would be necessary, although apparently undesirable. Several selected data items have been collapsed since all reported forms and applications (e.g. Readers' Theatre) appear in this ranking.

The range of scores from [2]-[3] (see Table 3.20) includes the conventional but still risk taking activity. This is the stuff of in-service and teacher guide suggestion. Comments, invited

Table 3.17

Comparison of Profile by Drama, Fine Arts Courses

Category	Number	Consistent Users	Percentage
0	17	8	47.1
1	6	2	33.3
2	2	0	0.0
3	1	1	100.0
6-8	3	1	33.3
> 12	1	0	0.0
No Response	34	12	35.3

Table 3.18

Comparison of Profile by Teaching Experience

Category	Number	Consistent Users	Percentage
1-15	6	1	16.7
6-10	12	6	50.0
11-15	20	7	35.0
16-20	12	6	50.0
21-25	4	2	50.0
26-30	4	0	0.0
31-35	1	0	0.0
No Response	5	2	40.0

Table 3.20

Reported Use: Response Range [2]-[3]

Strategy	Mean Score
Improvisation (Short Story, Novel)	2.072
Thematic (Poetry) Presentations	2.266
(Poetry) Reading in Groups	2.349
Games Approach	2.438
Rehearsed Readings (Plays)	2.453
Improvisation (Written Composition)	2.477
Listening (Poetry)	2.656
Public Speaking Assignments	2.859
Grouping (6-8 per group)	2.056
Grouping by Logical Distribution	2.327
Grouping by Random Distribution	2.724
Grouping for Oral Reading	2.559
Grouping for Remedial Work	2.762
Grouping for Leadership Opportunities	2.969

on the questionnaire and gratefully received, indicate that these strategies were more often applied in the diploma stream than at the academic level. A delusive sense of more available time and greater appropriateness to the course content was cited as rationale.

To achieve a reported range of [3]-[4] (see Table 3.21) the strategy appears to be highly conventional and "low risk". It features tight teacher control and implied, if not demonstrated, teacher knowledge. This strong ranking for "imaging" is due in large part to teacher's interpretation of the strategy to include their sharing of knowledge by assisting students to appreciate images, symbols, and literary detail. The apparent strong position for group work at this level of the ranking is inflated by the partnered, student choice, project and research work. While the reporting is probably valid, the combination of items suggests assignments of a type far less dynamic and meaningful than we might wish. There is no guarantee that applying the strategy will achieve the outcome, and the juxtaposition of these grouping items with the low risk strategies suggests that they will be similar in design.

Appearing on the [4]-[5] range list (see Table 3.22) is the single activity in which almost all teachers indulge. In fact, "Reading plays aloud" received not a single ranking of 1 and 47% of the sample reported that they used this strategy frequently, [5]. Grouping 3 to 5 students for discussion is common practice, manageable and still relatively formal.

Reporting by the consistent user group was considerably and consistently higher on all scales. In order to achieve the total

Table 3.21

Reported Use: Response Range [3]-[4]

Strategy	Mean Score
Reading (Poetry) Individually	3.226
Imaging	3.308
Reading (Short Story, Novel) Student	3.460
Reading (Short Story, Novel) Teacher	3.969
Grouping (2 Per group)	3.130
Grouping by Student Choice	3.607
Grouping for Social End.	3.234
Grouping for Enrichment	3.397
Grouping for Research	3.581
Grouping for Project Work	3.852

Table 3.22

Reported Use: Response Range [4]-[5]

Strategy	Mean Score
Reading (Plays) Aloud	4.109
Grouping (3-5 per group)	4.000
Grouping for Discussion	4.079

score necessary, a broad range of activities listed would need to be ranked in the middle to upper end of the scale. Of interest when considering the subgroup is their tendency to apply a strategy across genres. The questionnarie repeated the strategy as applied to individual genres not to advocate discrete application but to best count teacher perception of appropriate use. The consistency of application reported by the user group suggests an internalization of technique vital for effective use.

Summary

An absence of a clearly defined personal profile for teachers who reported application of drama strategies and a tendancy for such application to have been on a limited basis influenced Language Arts Services to address this area of strategy in implementation of the 1982 English Curriculum and in planning for District in-service. Response to this thrust in professional development and my recent observation of changes in teaching practice across the District prompted my desire to assess the current reported use of the identified drama strategies and to further investigate the area of influences that direct strategy choice.

Chapter IV

1985 PERSPECTIVE

This chapter will describe the development of an interview procedure and sample selection, report the findings, and discuss interpretation of the data.

Procedure

Rather than subject teachers to a second administration of the questionnaire which, after data analysis and the five year lapse, appeared flawed in terms of obtaining the best information, a decision to proceed by interview was reached. It appeared a better alternative since any attempt to replicate the original survey no longer seemed viable. In addition, the situation for English teachers had changed in the interim with introduction and implementation of a new Senior High Curriculum document clearly delineating the uniqueness of the academic and diploma streams, and adoption of specialized programs (e.g. International Baccalaureate). An attempt to discern the influence that these and other factors might have on strategy choice and reported changes in practice seemed an expedient area on which to focus. A sample of teachers, participants in the original survey, was selected for interview.

Twelve teachers representing a range of position, program emphasis, school and reported strategy use were approached for their cooperation. Approximately 20% of the original sample, this interview

group included six members of the consistent user group, and the overall high and overall low score respondents. Four are Department Heads, two of whom were not in 1980, and a fifth member of the group was a Department Head at that time but has since resigned her designation. Six have remained in the same schools; six have transferred. Six have expressed particular interest in the diploma route courses, and three are involved almost exclusively in the International Baccalaureate program.

A standardized, scheduled format (Gordon, 1975) was selected for the interview, and a methodology was adopted whereby information is documented during the process. An interview guide (Gordon, 1975) consisting of three key questions was prepared (see Appendix D), and the sessions were individually scheduled for mutual convenience.

Results and Comments

Changes by Respondents

Seventy five percent of the teachers interviewed reported increases in application of strategies, the extent varying from individual to individual.

Several specific cases deserve mention:

One teacher, previously reporting little use of strategies, reported a minimal increase. Another increased dramatically, and would now be prominently placed in the consistent user group. In all, nine reported increases in selected strategies, holding firm on

others and occasionally reporting a single scale decrease.

One teacher reported an increase in the context of diploma students; but indicated for academic courses the response would be negative.

The remaining two teachers reported a decrease in application, one minimal and one more extensive. However, both were from the consistent user group (1980) and, even with 10 single scale decreases and 4 two scale decreases, the latter would still easily qualify in that category.

Influence

Tallies for categories supplied and for additional criteria listed under "other" are reported on Table 4.1.

Of note is the perceived negative influence of some colleagues (25% on a limited sample), and the small citing of resource material inadequacy. That the Department Exam influenced 50% of the teachers is not a surprise. However, the single reporting as a positive influence is interesting. This teacher reports increased writing (e.g. in-class essay) since that is the form of the exam, but handles the processing of the papers innovatively by applying speaking activities and presentational methodology. Citing of factors such as experience, confidence, tolerance and boredom indicate that there is, indeed, a market for appropriate professional development, in-service, and re-training. The form of in-service most highly appreciated and noted as being valuable was demonstrative and experiential, workshop as opposed to presentation. Professional development deemed most appropriate involved modeling and coaching, processes noted for their effectiveness.

Table 4.1

Reported Influence for Change (N=12)

Category	Number		Percentage
	Positive	Negative	
Curriculum	9		75
Resource Material	6	1	58.3
Influence of Colleagues	7	3	83.3
Professional Development	3		25
In-Service	5		41.7
Other:			
Departmental Exam	1	5	50
Specificity of Course	3		25
School Philosophy	2		16.7
Access to "Current Thought"	2		16.7
Experience	2		16.7
Suitability of Student	1		8.3
Stream Specificity	1		8.3
Boredom	1		8.3
Confidence	1		8.3
Increased Tolerence	1		8.3
Desemestering	1		8.3
Lecture Highly Underrated		1	8.3

Perceived Changes

Observable changes in practice among colleagues were reported by all of the twelve interviewees. The variety and rationale (unsolicited), listed by respondent, provides a context for viewing District programs:

Teacher A. Strategies are being applied slightly less. This is attributed to individual Department philosophy regarding learning and the effects of the Departmental Exam. Teachers are described as being alert, sensitive, aware, and demonstrative of a responsibility to their students.

Teacher B. The creative people are still creative, although not so much when teaching English 30.
More viewing (especially in the diploma stream), more minor assignments and more personal writing is reported.

Teacher C. Teachers are employing fewer alternatives. Preparation for the Exam, writing being the form, takes priority; all else is regarded as "extras".

Teacher D. A general increase in strategy application is reported and acknowledged as a sincere attempt to implement the new curriculum.

Teacher E. There is more positive influence recently through an increased awareness of different approaches.

Teacher F. The "beginnings" of drama activity are reported. The fact that we rarely hear of fully implemented ideas and appropriate evaluation tactics does not help the cause.

Teacher G. No comment.

Teacher H. Increased application of the strategies is reported. The availability of excellent materials and good leadership has made the difference.

Teacher J. A conscious effort to implement the curriculum has resulted in individual and group oral activity being integrated into major units of study.

Teacher K. Other staff members use drama strategies, even more than they did in 1980. The Departmental Exam has stifled activity for English 30's, and large classes make the task more onerous.

Teacher L. The practices are built into staffing policy for the school. Methodology is closely scrutinized to define the school's uniqueness.

Teacher M. A slow change is reported and, at present, teacher effort is sagging. The curriculum change made an impression but resulted in three categories of teachers: those who continue to be converts, those who became "strategic users", and those still afraid to get involved. The latter view drama activity as high risk, and when they finally perceive it as high structure the excuse becomes lack of time.

Summary

Experiences for current students in Senior High English courses appear to be of a more diversified nature than for students in 1980. Teachers now report greater application of the drama strategies identified for this study and a broader sampling of alternatives. They cite their search for variety, and acknowledge the influence of a curriculum change and a more sensitive awareness of student audience. The efforts of curriculum leaders to better acquaint District personnel with a broad cross-section of strategy choice has resulted in a greater understanding and acceptance of drama process as a viable approach to English instruction.

Chapter V

SUMMARY, CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

This chapter will present a summary of the study, major findings and conclusions, implications for classroom instruction and suggestions for future research.

Summary of the Study

The purpose of this study was two fold: to investigate degree of use of drama teaching strategies in English classrooms and factors that influence teacher decision to embrace or reject the approach. In order to accomplish this purpose, survey data was collected for analysis and selected interviews were conducted. Information was gathered at the extremes of a five year period during which major and significant revisions to the English curriculum were implemented.

From a possible total of 102 teachers, 64 responded to the original questionnaire (1980). Of them, 24 were identified as consistent users of the strategies questioned. The interview process (1985) was conducted with a sample (N=12) of the 64 respondents including high and low reporting teachers. Fifty percent were selected from the consistent user group.

The 1980 questionnaire solicited background information and a measure of strategy application. The 1985 interviews addressed the degree of difference in practice an up-to-date measure might reveal,

attempted to discern influences involved, and asked for an assessment of respective practice by colleagues.

The statistical treatment of the data was primarily one of enumeration; but included calculation of mean scores, ranking and collapsing of selected items. Information from the interviews was recorded during the session and verified by the subject. Comparison to the earlier reporting was done on an individual basis from a copy of the appropriate completed questionnaire.

Major Findings, Conclusions and Implications

Background data revealed little information that appeared to be significant (ie. no clearly defined profile associated with strategy use). The most appropriate candidate would appear to be one who has taught for sometime, and who has good background in both English Arts and English Education. Experience with drama disciplines appears insignificant.

Strategy application is sporadic and inconsistent across genres, strands and course streams. Those that might have the greatest impact and produce the best results are also those that carry the greatest perceived risk. As a corollary, strategies that are the least risky to implement also carry the least distinctive process and results. What makes an oral reading strategy, for example, less applicable to poetry, novels and short stories than to plays? One questions understandings of process if transfer of effective practice cannot be made from one genre to another.

Application of grouping procedures prompt similar questions. If groups of 3 to 5 are so effective and significant for discussion, why not apply the same structures for oral reading? And, what determines the appropriateness of an approach for diploma as opposed to academic students?

Lack of experiences with the strategies is really at the crux of this entire discussion. Without experience it is difficult to effectively apply specific strategies to specific situations. Experience is based on experimentation; experimentation on risk taking. On the job experimentation is perceived as dangerous for both parties in the learning process, and as an indulgence that most High School English teachers resist. Their sincere efforts to provide the best instruction and best preparation for examination rigors lead them back to a focus on writing at the expense of other strands of Language Arts.

To educate teachers otherwise is really a question of re-education. Given the age and experience of most respondents, their training has been from other stages of English curricular development. For them, teacher training is retraining. Unless access to current thought and perception of a need for change can be accomplished, whatever has been practiced will seem acceptable and effective when compared to the challenge of something new and outwardly awkward. The 1982 Language Arts Curriculum reflects recent findings in the areas of response to literature, language acquisition and composing process. New research in fields of learning styles and adolescent psychology is published almost daily. Teaching practice

that ignores a shift in focus and approach is misguided. If the District really want the "best" in instruction, then teachers must base their methodology on what researchers continue to reveal about how students learn best.

School and/or department policy, work load and assignment appear to have influence over practice. Hiring procedure at new schools allows administration to select teachers whose approach is compatible to their organizational philosophy. The Department Head can exercise influence in terms of course assignment, and in the area of support for innovative or alternate teaching styles. In general, deployment of staff is a mutually agreed upon decision; however, it is frequently based more on preference than appropriateness. Division IV staff are often not fresh faces, rather reassigned experienced teachers from other schools and, in some cases, disciplines. Much could to be done through Central Services monitoring to insure that administrative decisions are sound.

Nevertheless, the extent of use of the drama strategies appears to be increasing. The introduction of a new curriculum with its shift in attention to oral strategies has proved auspicious. In-service for implementation has apparently had some effect, and the conscientious efforts of teachers to apply the curriculum is resulting in change. However, reintroduction of Departmental Examinations for English 30 and English 33 has caused many teachers to revert to conventional practice at these levels. An apathetic stance by in-school advocates of experiential approaches does little to consolidate the experimentation with new strategies that enjoyed some emphasis prior to the rebirth of external evaluation. Despite instructions from Alberta Education to the contrary, the thrust of

the new curriculum has been limited by teacher preference for approaches, in their experience, most applicable to the paper and pencil format of the exam.

Those who ignore the shadow of Alberta Education assessment, or interpret it as nothing more than a bureaucratic form of evaluation process, continue to experiment and cite influences such as increased experience; an understanding of the process as it applies to skills and concepts being developed; or a combination of confidence, tolerance and boredom. Dealing with much the same resource materials, year after year, motivates teachers with a spirit of adventure to sample alternatives. It is incumbent upon Consultant Staff to make accessible to these teachers the strategies which research suggests.

To demonstrate the manner in which drama strategies achieve learning outcomes in a fashion that accommodates natural reticence and organizational arguments is a curious challenge. High School English teachers are not easily swayed. Their extensive credentials and teaching experience lend credibility to a belief that traditional methods are the most effective. Many students do well on external evaluation without having had the experiences implicit in the curriculum guide. Teachers willing to experiment must really believe in the value of the alternative before they undertake application. This implies understanding of the process and a basic facility with the differences in organization, operation and assessment. Through structured experiences for teachers in a scheme that continues to support and encourage, this goal becomes accessible.

Suggestions for Further Research

Since this study was limited in scope and function, suggestions for further study will be addressed separately and rhetorically with respect to survey group, instrument and methodology, data analysis, results and conclusions.

Survey Group

The 1980 questionnaire was administered only to those teachers whose English/Language Art assignment was 0.5 or greater. Several outstanding teachers of English were thus eliminated. Of those eligible, 26.3% did not participate. Their work, some of which I now know to be significant, was not represented. Several of the respondents chose to withhold background information and identity. This precluded their participation in the extended research and, again, valuable information was not reported. Should retrieval of this data be a focus for additional research?

Approaching the issue from another perspective, perhaps a better research design would be to concentrate on teachers of only one stream at one grade level, or on only one English Department. Should research narrow its focus, such that extenuating circumstances are so close as to be more or less equal, in an effort to secure more significant interpretation?

Instrument and Methodology

Choice of a survey and enumeration methodology for the 1980 data discouraged dialogue with teachers concerning the strategies.

Several respondents did include comments and questions which might have proved fruitful if discussed and clarified. Such an impersonal approach will yield little more than the broad overview achieved here. Should further research explore other means of obtaining this initial information?

The interview approach for gathering the 1985 data appeared to be more appropriate. Problems of communication could be dealt with immediately, and the personal contact added a sense of relevance and importance I suspect was lacking in the questionnaire process. Teachers are generally interested in research, especially if the researcher is willing to enter into discussion on the issues. I found conversation after the interviews more stimulating, and through them think the case for use of drama strategies was advanced.

The focus in both administrations was amount of use and/or change. The information obtained tended to be positive since it represented what people were applying, not what they were not. No one was asked why they did not choose a strategy. Reported use was interpreted as support and a measure of effectiveness. Since all of the teachers who took part in the interviews reported increased or continued use, the question of influence clearly became one of positive influence. Problems inherent in novice work were not reported. Should further research address this negative element, and to what end?

Other areas of this investigation of the relationship between theory and practice deserve consideration: What about students? Their reactions and opinions should surely be valid as

information. Should they have a voice in the reporting of strategies effective in their instruction? Are teachers the best judge of their own work? Many teachers are unaware of some of the most effective practices they use. By not isolating for identification, the strategy remains fixed in the context of the whole and will not require integration. Is there a place for observation of teachers in extended research?

Data Analysis

This study dealt only with degree of application and influence over choice. The overview obtained does not reflect all of the individual information reported. Complex analysis might obtain significant trends regarding use of specific strategies (e.g. improvisation with short stories for mood used exclusively by female respondents reporting 8 years of teaching experience). Is information at this level of specificity important to teachers when advocating experience-based instruction?

Some of the background information solicited proved of little value to the investigation. For example, given the age and experience of most of the teachers, teacher training data reveals some information about what was, but sheds a dim light on present programs. It certainly points to a need for specific course offerings at the graduate level or in up-grading sessions, but that decision could easily have been made on the basis of some careful thought. Too many personal questions that have no apparent rationale result in uncooperative subjects. Should personal enquiries be more carefully considered, and should a rationale for their solicitation be provided?

Results

Because the 1980 and 1985 data were from different methodologies, comparison for use was not entirely appropriate. However, we all learn experientially, and the shift to interview technique was justified in the mind of the researcher and verified by the level of information obtained. Nevertheless, should measures for comparison be obtained in a more compatible fashion in future research?

The apparent insignificance of teacher experiences with drama in either Education or Fine Arts settings is a concern. What causes a teacher to isolate skills applicable to one subject discipline from those of another? Is this a trait specific to drama? Fine Arts? Other disciplines? Does declaration of a major area for steady preclude appropriate instruction in complementary disciplines? In what manner can this puzzle be investigated further?

Reported use of the strategies questioned did appear to increase over the five years of this study. Can we assume that a similar increase will be reported by 1990? The introduction of new materials and procedures during the time frame of this study appear to be significant. In what ways will the degrees of application of drama strategies continue to change, and by what influence?

Conclusions

Teachers do not know whom to believe: theorists, practitioners, government, or their own conscience. Little research in the area of drama strategies exists, especially that which will prove that their application might have a positive effect on student progress. Who is going to undertake such a massive longitudinal

study? To "prove" effectiveness of strategy, should the study include empirical research? Can a skeptic accept phenomenological analysis as proof that certain practices, at the risk of others, are important? Assuming that proof can be obtained from future research, what effect would such theoretical support have on classroom practice? To what extent would practice further evolve if curriculum mandate reflected the results of sound research?

Concluding Statement

According to many theorists in Language Arts education, the application of drama teaching strategies to the English classroom situation is a desirable, if not essential, procedure. Since the choice of strategy ultimately rests with the instructor, the extent of use and influence for application are best examined through teacher perceptions of practice. Analysis of reported strategy use and of common threads for teachers in training, experience and curriculum allows inferences to be made that will help isolate appropriate means of support for and encouragement of extended use of drama methodology in English instruction.

This study investigated the use of a broad range of strategies, and attempted to draw conclusions about that use relative to teachers' personal profile and professional activity. Findings have suggested that those teachers who report a high degree of strategy application share no clearly defined experience, nor do they necessarily prefer common sets of techniques. Professional responses

varied, but featured repeated reference to influences associated with mandate of the curriculum document and formed by reactions, positive and negative, of colleagues. Appreciating this phenomenon in which so many teachers with such diverse opinions, experiences and interpretations of curriculum actually do apply, to a greater or lesser degree, a wide variety of strategies over a broad range of activities is an acknowledgement of their conscientious effort.

Understanding the complex relationships involved in strategy decision making is a personal exercise: Theory, a statement of our best guess, remains suspect until advocated action is validated. Practice, a reflection of teacher philosophy and methodology, is based in theory and circumstance. Mandate, an amalgam of current theory and traditional content, relies upon application of appropriate practice to provide the experiences upon which learning is built.

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APPENDIX A

CONTINUUM OF CHILD GROWTH IN DRAMA

CONTINUUM OF CHILD GROWTH IN DRAMA

The Continuum of Child Growth in Drama represents, in chart form, the origin and scope and sequence of drama for the elementary program. Drama originates in play (in the home) and continues through Structured Dramatic Play (in the school) through to experiences in the various dramatic forms.

Although Structured Dramatic Play and the eleven dramatic forms can be viewed as separate units of study, they often tend to flow back and forth, one into the other. But it is intended that the chart identify the basic philosophy of the curriculum, the drama curriculum "content", starting points for the curriculum, the major focus in each segment (dramatic form) and the general sequence in which experiences are presented.

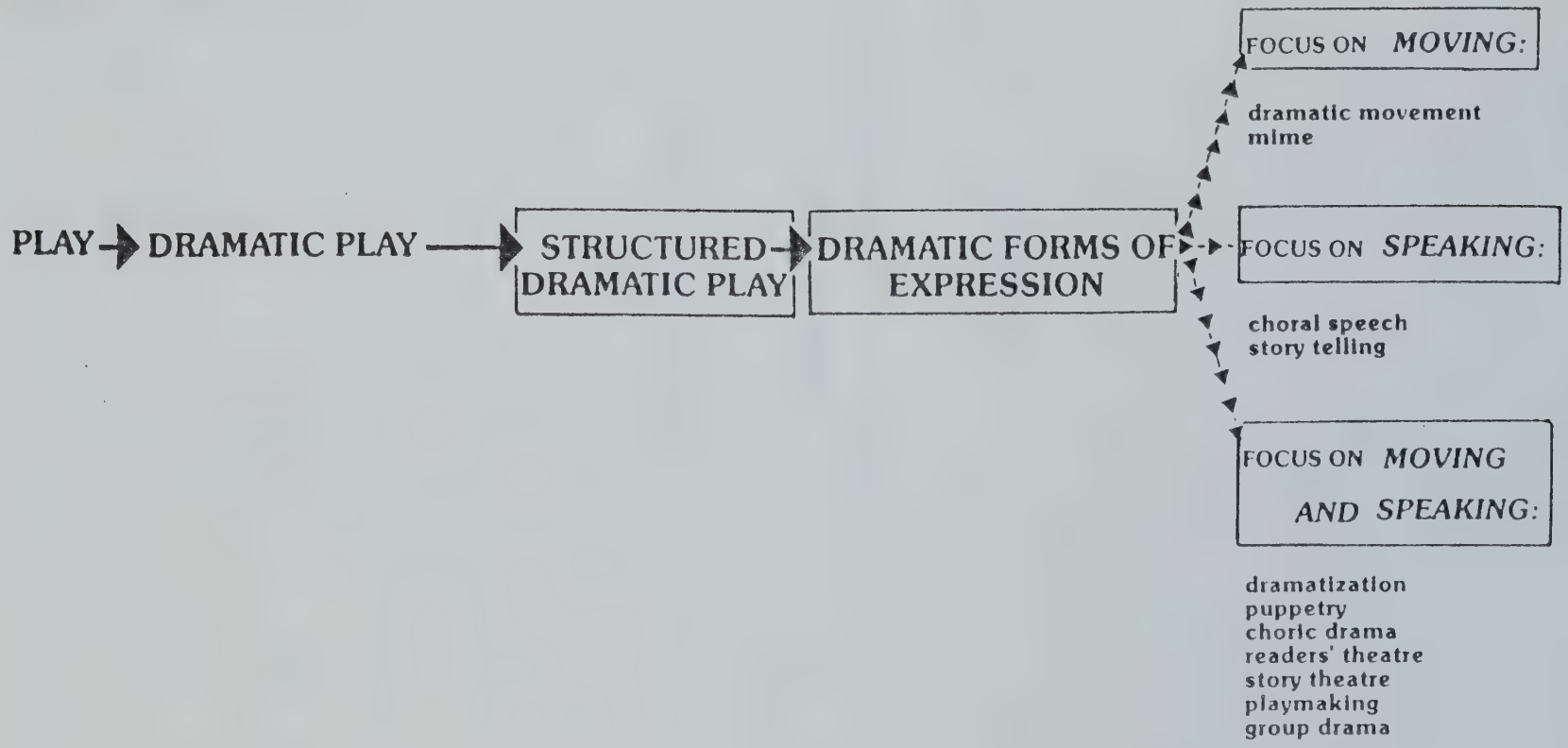
In order to assist the teacher in implementing such a program, general and specific techniques follow the chart.

Note. From the Elementary Drama Curriculum Guide (p. 8, 9) by Julia Blazuk et al, 1985. Alberta Education.

CONTINUUM OF CHILD GROWTH IN DRAMA

USUALLY CHILD-INITIATED/ USUALLY PRESCHOOL

USUALLY ADULT-INITIATED/ SCHOOL



Natural play is the basis for the development of the dramatic forms of expression. It is an innate attribute. School dramatic activities begin with structured dramatic play but if the child has not been given opportunities to grow through play and dramatic play, it is necessary for the teacher to provide such experiences.

APPENDIX B

THE USE OF DRAMA TEACHING STRATEGIES IN THE ENGLISH CLASSROOM

TEACHER QUESTIONNAIRE

1980

THE USE OF DRAMA TEACHING STRATEGIES IN THE ENGLISH CLASSROOM

TEACHER QUESTIONNAIRE

1980

Please make no marks in this column.

Name _____ 1-5

School _____ 6-8

Personal Data

1. Present age _____ 9,10

2. Sex: 11
   a. Female _____
   b. Male _____

3. Teacher training institution: 12
   a. U of A _____
   b. Other (please specify) _____
   _____

4. Degrees held: 13
   a. B.A. _____
   b. B. Ed. _____
   c. Master's Degree _____
   d. Other (please specify) _____
   _____

Please make no marks in this column.

5. Number of full course equivalents (6 credits):
   a. English Curriculum and Instruction _____ 14
   b. Arts - English _____ 15
   c. Drama Curriculum and Instruction _____ 16
   d. Fine Arts - Drama _____ 17

6. Number of years of teaching experience (please include the current year) _____ 18,19

THIS SURVEY DETERMINES THE EXTENT TO WHICH ENGLISH / LANGUAGE ARTS TEACHERS USE DRAMA TEACHING STRATEGIES IN THE CLASSROOM. THEREFORE, A WIDE RANGE OF POSSIBLE ACTIVITIES HAS BEEN PROVIDED.

PLEASE CIRCLE THE RESPONSE THAT BEST DESCRIBES THE USE OF THE LISTED ACTIVITIES IN YOUR CLASSROOM. 1 = Never, 5 - Frequently. FOR THE PURPOSES OF THIS STUDY, FREQUENTLY IS TAKEN TO MEAN ON A REGULAR ROUTINE BASIS.

Speech	Never				Frequently	
7. Students present public speaking assignments to the class.	1	2	3	4	5	
8. Students prepare and present debates.	1	2	3	4	5	
9. Students practice speech exercises to develop confidence, expression, articulation and projection.	1	2	3	4	5	
10. Students read plays aloud.	1	2	3	4	5	
11. Students rehearse readings and give oral presentations of plays.	1	2	3	4	5	
12. Students prepare and tape record full productions of plays.	1	2	3	4	5	(Column 25)
13. Students listen to poetry recordings or poetry readings by guest interpreters.	1	2	3	4	5	
14. Students read poetry aloud individually.	1	2	3	4	5	
15. Students read poetry aloud in groups.	1	2	3	4	5	
16. Students read poetry chorally:						
a. from teacher-arranged material	1	2	3	4	5	
b. from student-arranged material	1	2	3	4	5	
17. Students prepare their own thematic poetry presentations.	1	2	3	4	5	(Column 31)

Page Two

PLEASE ADD ANY WRITTEN COMMENTS IN THIS COLUMN. WE WELCOME YOUR REACTIONS AND ANY CLARIFYING COMMENTS THAT YOU MAY WISH TO WRITE.

Page Three

	Never				Frequently	
18. Students prepare a multi-media poetry presentation.	1	2	3	4	5	
19. Students listen to the teacher reading a short story or novel aloud.	1	2	3	4	5	
20. Students read a short story or novel aloud.	1	2	3	4	5	(Column 34)
21. Students read adaptations of short stories or novels aloud:						
a. from teacher-adapted material.	1	2	3	4	5	
b. from student-adapted material.	1	2	3	4	5	

Reader's Theatre - "Two or more oral interpreters present a text, with or without the presence of a narrator. The performers see the action as they read; they project that vision to the audience."

(James Moffett)

22. Students prepare a Readers Theatre presentation of a short story or novel:						
a. from a published script.	1	2	3	4	5	
b. from teacher-adapted material.	1	2	3	4	5	
c. from student-adapted material.	1	2	3	4	5	(Column 39)

Page Four

Imaging

Imaging - A technique used to stimulate student imagination, visualization and sensory recall through the use of objects, pictures, recordings or verbal descriptions.

Never Frequently

23. Students are exposed to imaging in the teaching of:
    a. the play. 1 2 3 4 5
    b. poetry. 1 2 3 4 5
    c. the short story or novel. 1 2 3 4 5
    d. written composition. 1 2 3 4 5 (Column 43)

Improvisation

24. Students improvise roles based on plays to explore:
    a. character. 1 2 3 4 5
    b. plot. 1 2 3 4 5
    c. situations preceding or following the actual plot of the play (i.e., outside of the text). 1 2 3 4 5

25. Students improvise in the study of poetry to explore:
    a. narrative line. 1 2 3 4 5
    b. themes. 1 2 3 4 5
    c. mood. 1 2 3 4 5 (Column 49)

Page Five

	Never				Frequently	
26. Students improvise in the study of the short story or novel to explore:						
a. character.	1	2	3	4	5	
b. plot.	1	2	3	4	5	
c. situations preceding or following the actual plot.	1	2	3	4	5	
27. Students improvise in the study of written composition to explore:						
a. character.	1	2	3	4	5	
b. themes.	1	2	3	4	5	
c. mood.	1	2	3	4	5	(Column 55)

Formation of Groups

28. Students work in groups of:						
a. two.	1	2	3	4	5	
b. three to five.	1	2	3	4	5	
c. six to eight.	1	2	3	4	5	
d. more than eight.	1	2	3	4	5	
29. Student groups are formed by:						
a. logical distribution (e.g., rows).	1	2	3	4	5	
b. randomizing methods (e.g., numbering off).	1	2	3	4	5	
c. students choice.	1	2	3	4	5	(Column 62)

Page Six

	Never				Frequently	
30. Students are formed into groups for:						
a. oral reading.	1	2	3	4	5	
b. research.	1	2	3	4	5	
c. discussion.	1	2	3	4	5	
d. projects.	1	2	3	4	5	
31. Students are formed into groups in order to:						
a. participate in enrichment activities.	1	2	3	4	5	
b. participate in remedial activities.	1	2	3	4	5	(Column 68)
c. provide opportunities for leadership experiences.	1	2	3	4	5	
d. break down social barriers within the class.	1	2	3	4	5	
e. separate problem students.	1	2	3	4	5	
Games						
32. Students take part in games designed to:						
a. build vocabulary.	1	2	3	4	5	
b. improve spelling.	1	2	3	4	5	
c. develop oral communication.	1	2	3	4	5	
d. develop listening skills.	1	2	3	4	5	
e. stimulate written composition.	1	2	3	4	5	
f. develop sensory recall.	1	2	3	4	5	(Column 77)

THANK YOU FOR YOUR PATIENCE AND ASSISTANCE IN COMPLETING THIS SURVEY!

APPENDIX C

COVER LETTER TO ALL 0.5 OR GREATER ENGLISH/LANGUAGE ARTS TEACHERS

1980

Dear Colleague;

In an attempt to understand the effectiveness of drama teaching strategies in the English classroom, our logical focus rests on the examination of what is actually happening in the classroom of practicing teachers.

Hopefully, your response to this survey will determine the collective use of these strategies in the Edmonton Public School District. This study will have many implications for inservice, curriculum development and implementation. Once the data has been analyzed, it will be made available to the Language Arts Department of the School Board.

Having spent a number of years teaching in the Edmonton Public system, I fully appreciate the many demands on your time and have limited the number of questions to allow only those most significant to our study. I appreciate your patience in completing yet another questionnaire.

The names of respondents have been requested in order that some teachers may be contacted for interviews. Names will be known only to the reseachers; I guarantee your privacy.

Please complete the attached questionnaire, seal it in the envelope provided and return it to (Department Head) in your school by April 30.

Thank you.

Sincerely,

Bil Chinn

APPENDIX D

PROTOCOL FOR 1985 INTERVIEWS

Procedure for Interviews (1985):

After subject has perused the strategies section of their 1980 questionnaire, pose the following questions:

1. Over the past 5 years, to what extent would reporting of the strategies you apply change?

2. To what do you attribute this change?

3. In what ways have you observed changes in practice among colleagues?

1. Over the past 5 years, to what extent would reporting of the strategies you apply change?

2. To what do you attribute this change?

Curriculum Shift ☐

Resource Materials ☐

Influence of Colleagues ☐

Professional Development ☐

Inservice Education ☐

Other ☐

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